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THE JOURNAL OF MUSIC TEACHERS AND MUSIC EDUCATORS



WAUKESHA'S PLAN PAYS OFF

by Vernon Lottor

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For This Season . . .

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HAMMOND ORGAN
MUSIC AND GLORIOUS VOICE

The Story of MTNA

Part 2

The more recent history of the development of the various activities of the Music Teachers National Association

National Association

by S. TURNER JONES
Executive Secretary, MTNA

FROM 1904 to 1950, activity, with the exception of 1910, the Association published a "Volume of Proceedings" each year. These forty-five volumes contain not only a chronicle of the Association's work in music research and pedagogy but they are also a giant record of history of music in America for that period of almost half a century.

For three years, starting in 1950, the Association published the *Advisory Council Bulletin*, containing reports from the Advisory Council of State Presidents. In February 1952, the Bulletin took on a new format, assuming publication as a new journal. With two issues of the Bulletin each year, an outlet for news of the State and Local Associations, plus indexes of national activity was provided.

In the spring and summer of 1951, two *unpublished* volumes of American Music Teacher were published to show the members what could be done by the Association in the field of expanded musical publications. On August 1, 1952, the Association established the national office with a full-time Executive Secretary and Editor. Volume 1, Number 1 of American Music Teacher was issued in October 1952 and immediately replaced the Bulletin of the Music Teachers National Association. With a few days more than the circulation of American Music Teacher has doubled, while the membership has increased on a par within the last five years.

With the publication program was developing, the Association in its annual meetings was giving serious consideration to such efforts as American music, opera and choral music community music, libraries of music, public school music, libraries, music appreciation, music in colleges, conservatories of music, esthetics, piano, harmony, opera, church music, youth, education of music teachers, philosophy of music, sociology, aesthetics, music, psychology of music, anatomy, violin, and music theory. Starting with the meeting held in Champaign in 1957, the daily newspapers in the United States recognized the Association and the membership in annual meetings held every state in the Union and Canada was represented. Delegates from England and France attended the Association meetings, and a delegation was sent to England to represent the Music Teachers National Association there. The largest attendance available was required to house the delegates. Programs were given in sessions of four thousand and more. All classes of musicians began to sit for a place on the program. Some attempted to get their names on record by offering services at the business meetings.

During the transition led by the Association, the value of leadership of its present and past officers, and to the sharing of its learning resources and efforts, the Music Teachers National Association now have a future that appears to have been facilitated in any past period. Today the Music Teachers National Association is really a co-ordination of autonomous state associations, which in turn are really groups of teachers from colleges, conservatories, music schools, and private schools. It is a democratic organization completely dependent upon individuals who are willing to work together for the benefit of music teachers and for the improvement of music teaching in this country.

The growth of musical activity in the twenty years of this country, and the establishment of additional state music and local music teachers associations with their central conventions and workshops, brought forth the attention of the officers of the Music Teachers National Association the necessity for a revision of the work and program of the Association. Therefore, with the hope of bringing the activity of the Association closer to its members, a plan for the reorganization of regional divisions of the Music Teachers National Association was initiated.

Thus, on August 27, 1957, the National Division of the Music Teachers National Association was organized. The Division, the first of the present four Divisions now in operation, is composed of the affiliated states of Virginia, Missouri, Georgia, and Washington. The first annual convention was held in Portland, Oregon, August 15-18, 1958, with a second convention in Seattle, Washington, August 11-15, 1959. In February 1962, the Southern Division composed of 36, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

The second work of the Music Teachers National Association included:

1. The publishing of *American Music Teacher*, the official journal of the Association. Published 1 (continued on Page 91)

ALTHOUGH the activities of only one part of the total music program was based in most schools, it is becoming a more important segment in those schools which are trying to make available to today's youth a complete musical offering. It is considered the entire area of music, however, and all the possible offerings that is available in it. In 1958, the largest part which was imposed for the activities assumes such proportions that any, even modest and unorganized person is faced with the fact that any high school graduate who has been prepared to complete his school work without some exposure to this literature has been cheated out of a part of his heritage. Today one can hardly be considered literate without sufficient knowledge of the activities and its contribution to great literature.

To one who has organized and developed school activities for more than thirty years, it is amazing and encouraging to observe the progress that is being made in many communities throughout the country in their school activities programs. During the past two years, it has been a rare privilege to preside over better than a dozen All-State Orchestras and to be standing in front of them in many such state has been placed on providing opportunity for these youthful orchestral ensembles to play the finest music in the repertoire of great orchestral literature and musical programs.

When in 1940 the onset of World War II provided the opportunity for a movement of school activities in America, at over one hundred million of new opportunities for developing school activities was initiated. From Miami, California, Washington, Florida and Michigan to Texas and California, the American school activities programs in schools. This movement and development is still going on and it seems there are still many schools without activities, but progress is being made. Some elite schools that at one time had good activities have not yet reached their groups and perhaps never will, but the truly interesting trend seems to be the growing educational progress and philosophy of what are considered the most progressive schools for the effective school activities director, and also to analyze the successful school activities development found anywhere in these United States.

The following educational progress and philosophy are offered as possible help in the improvement of existing programs. These statements of belief have grown out of many years of experience. They might possibly be considered a code by which any school might establish goals for setting up a growing activities program. The leader who develops this program will probably be a firm believer in these methods and principles. These are not any growing successful activities have all learned the track of these beliefs.

1. They believe that school activities under effective leadership can stimulate possible preferences to produce activities more representative of the best from the

The School Orchestra Today

What Successful School Orchestras Teach Their Students

by Ralph E. Rash

SETTING in place standards and goals with the school activities program is the first step in the development of the school activities program. The first step in the development of the school activities program is the first step in the development of the school activities program.

1. They believe that school activities under effective leadership can stimulate possible preferences to produce activities more representative of the best from the

total orchestral repertoire.

2. They believe that school activities under the guidance of methodology and sound teacher-student relationships, on the part of boys and girls, a more diverse for a self-governing, democratic organization in which to make music. That through the discipline required to make good music, such performance can be inspired with the spiritual values of our way of life.
3. They believe that school activities working under carefully planned and planned can be one of the school's best public relations means. That excellent scholarship and increasing support can be secured for a fine, wide circle and well-regarded orchestral group.
4. They believe that school activities under capable leadership should be entitled to and should receive from the school and community an adequate budget for equipment, both musical and non-musical, for music library for rehearsal room and space and for any and all support that may be required to create and maintain interest in the smooth running of a fine and sound organization.
5. They believe that a successful fine school activities is not merely a group of students.

(Continued on Page 91)

Third Street Rhumba

CLIFFORD SMITH
Arr. by Leo Singer

Rhumba Rhumba Tango

PIANO

Puppet Dance

WILLSON 019022

Allegro vivace (♩, 12)

11150 *p non legato leggiero*

The musical score for 'Puppet Dance' is written for piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro vivace' with a note value of 12. The first system includes the instruction 'p non legato leggiero'. The score consists of five systems of music, each with a treble and bass staff. The music features a lively, rhythmic melody in the treble and a supporting bass line. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). The piece concludes with a final cadence.

The musical score for 'Puppet Dance' continues on the second page. It features two systems of music, each with a treble and bass staff. The melody continues with various rhythmic patterns and rests. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). The piece ends with a final note and a double bar line.

No. 250 43720

Grade 2½

Fairy Tale

WILLSON 019022

Andante (♩, 4)

21170 *non legato*

The musical score for 'Fairy Tale' is written for piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' with a note value of 4. The first system includes the instruction 'non legato'. The score consists of four systems of music, each with a treble and bass staff. The music features a gentle, flowing melody in the treble and a supporting bass line. Dynamics include 'mf' (mezzo-forte) and 'p' (piano). The piece concludes with a final cadence.

Minnetto Glucoso

FRANZ JOSEPH HAYDN
Student for Karl Weier

Moderate

PLASTIC

Tenth

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100

1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 26

Etude in C minor

FTIR AND CIRCULAR DICHROISM

Procta agitata $t_{\frac{1}{2}} = 100$

PLA 303

From "Twelve Electro" by P. Beckers, LAMP 1944/45
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STEVE JOHNSON, 2004

Eternal Life

Played by St. Elizabeth's Church
Moderato (♩ = 100)

OLIVE DUNGAN
Arr. by Ada Richter

PIANO

Hand, make us no in-strument of Thy power,
Where there is no grief, I'm not sad,
Where there is no joy, pardon, Where there is no death, fairly,
Where there is no hope,
Where there is dark night, light, Where there is no sorrow, joy,
O'ercome this evil, grant that I may not be weak
Dark, To be comforted, as to be bold, To be anointed as to be strong, To be loved as to
love, For at last, in the end, that we may
pardon, to be in the end, that we may
pardon, to be in the end, that we may

From "Five Favorite Songs" arranged by Ada Richter (1911) 425142
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ATP&C, NEW YORK 1914

At Dawning

Walter Richmond Eberhart

CHARLES WARFIELD GADSDEN
Arr. by Ada Richter

PIANO

Andantino (♩ = 60)

When the dawn flames in the sky, I love you,
When the bird - lings wake and cry, I love you,
When the swag - ing blades of corn,
When you smile at break - ing morn, Love a new to be born, I love you, I love you,
Down and down, pre - sent my dream, I love you,
Gleam the birds are thrill - ing them, I love you, All the sounds of morn - ing morn,
Break in peev - ing at your feet, Come and an - swer, I love you, I love you,

From "Five Favorite Songs" arranged by Ada Richter (1911) 425142
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Menuet

from "Military Symphony"

SECONDO

J. HAYDN

Moderato (♩ = 120)

PIANO

Menuet

from "Military Symphony"

PRIMO

J. HAYDN

Moderato (♩ = 120)

PIANO

SECONDO

Musical score for the SECONDO part. The score is written for piano and includes a Trio section. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p dolce* and *D.C.*

PRIMO

Musical score for the PRIMO part. The score is written for piano and includes a Trio section. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p dolce* and *D.C.*

Gt. Pulman & Seppel Floor
 Bar Salisburgs
 Bud. Rausden W & B

Dialogue

W. A. MOULDER
Asst. by Wm. H. Folger

Andantino

The image shows a musical score for a piece titled "Andantino" by Maurice Strakosky. The score is written for two instruments: Mandolin and Pedal. The Mandolin part is in the upper system, and the Pedal part is in the lower system. The music is in 3/4 time and features a variety of musical notations, including chords, arpeggios, and melodic lines. The score is divided into measures, and there are dynamic markings such as "p" (piano) and "f" (forte). The title "Andantino" is written at the top of the page, and the composer's name "Maurice Strakosky" is written below it. The word "MANDOLIN" is written to the left of the upper system, and "PEDAL" is written to the left of the lower system. The score is a page from a larger manuscript, as indicated by the page number "1" in the bottom right corner.

From "At the Grange," compiled and arranged by Wm. H. Feltus. Copyright 1904 by Theodore Tilton Co.

数学物理方程——数学物理方程讲义 第2卷

[illegible]

Drink to Me Only With Thine Eyes

A. Andalevi et al.

Andante con moto

Violin

Piano

Op. 10, No. 1

From "The Culture of French Women in the 19th Century," reprinted by permission of W. W. Norton & Co., Inc. Copyright 1994 by W. W. Norton & Co., Inc.

Swinging

WILLIAM FICHANDLER

Moderate graceful

PIANO

© If words of hand will permit, play vocal solo
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Grade 2

Oh, Where, Oh, Where*

Arr. by ELIE NICHMINSTER

Sing-song

PIANO

Oh, where, oh, where has my little dog gone? Oh, where, oh, where can he be?

With his tail out short and his nose out long, Oh, where, oh, where can he be?

Grade 2]

The Darby Ram*

Arr. by ELIE NICHMINSTER

Moderately

PIANO

As I went down to Dar-by, There on a hay-ribs I see, And there I met the

Sweet ram, Was it he that was there, And did he to my eye, Did he to my eye

Grade 2]

Goodbye, Old Paint*

Arr. by ELIE NICHMINSTER

Lively

PIANO

Good-bye, old Paint, I've been 'er Chay-son, Good-bye, old Paint, I've been 'er Chay-

son, I've been 'er Chay-son, I've been 'er Chay-son, Good-bye, old Paint, I've been 'er Chay-

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Penny Show

A. LOUIS SCARMOLD

Allegretto

PIANO

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Grade III

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Animal Crackers

LOUISE E. STARR

Andante (a. m.)

PIANO

Then mark-ing for my break-fast I ate a tall gi-raffe, A li-on and a ti-gar, And then a sin-gle calf that please do not be fright-ened! The an-imal I ate were on-ly lit-tle crack-ers I found be-side my plate This mark-ing for my break-fast I ate a tall gi-raffe, A li-on and a ti-gar, And then a sin-gle calf

In the Midst of Earthly Life

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VERSE 100



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have an inner nothing about alcohol work? It is and hence it is the person who is most believe and appreciate of the achievements of others who is usually the most successful social being, and better! Frequently the most ablester on his own field of specialization. Hence it is a combination of limited social learning and with these points applicable to alcohol procedure! It is granted by most instrumental researchers that ability in variable shaping is a good indicator toward good instrumental results. Alcohol conditioners have often been shown of the maximum provided in the condition who is in the same time well-versed in instrument-

Do our students learn anything of the great struggle in animal history and do they learn the great mysteries which have descended on us from three gulches? All of this can be developed within the animal story school, but it takes an imagination and then desire to see that the development is completed.

Lastly, we have not done as much as should be done to plant our own work in the rest of the world. In our English study abroad literature are they but a lot of pretty gas well? These countries who "work" *Dischidia* *multigloba* have an excellent chance of being in the same line as members of the club, in

standing, relating between intellect and power. History is closely allied to magic here, when still, magic is a direct product of a certain awareness and is understood that severe and most unfortunate (or historical) misfortune. An excellent example is to be found here: the situation of Cornwall and the growth of Paganism, with the parallel decline of magic in England. But could we not, in relation to examining literature, where magic can be definitely seen, the general conclusion is that it is an exclamation to keep before ourselves and before our readers: a conclusion of the relationship which leads us to the whole field of human knowledge.

While it is true many are students of the quality of the music they are studying, when they are asked not to move about, but to sit in the great area of cultural achievement, where in other areas in which they have labored and accomplished, when they are expected only to be spectators without the right to be applied the same philosophy of others, when as cultural institutions are able to select any one work to do at the general educational program, we shall be more definitely able to make music an event and not a liability to the educational system.

THE END

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